dup

THE CLEVELAND MUSEUM OF ART

A BRIEF DESCRIPTION

OF

MURAL PAINTINGS

AND

STATUARY

FEDERAL BUILDING

CLEVELAND, OHIO

W. J. MURPHY
CUSTODIAN

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Ingalls Library

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Cleveland's New Federal Building

Cleveland has recently dedicated the first of its great public buildings, and has given an impressive outward indication of its proposed "group plan." Cleveland centers at the Public Square, and an area opening out of this square is to be remodeled at a total cost of about thirty million dollars. Around a wide esplanade are to be grouped not only all the municipal buildings, including the Public Library, but also the County Court House and Federal Building. The esplanade, or Mall, will terminate at Lake Erie, where the present ugly and inconvenient railway station is to give place to something better. The group of structures should thus represent every principal function of civic life. In the effort to realize this plan much depended, of course, upon the architects employed as consultants regarding the whole scheme, and particularly upon the architect of the first structure to be erected. That building, recently dedicated, cost $4,000,000, and is a monument not only to the far-sightedness and public spirit of the citizens, but to the ability of its creator, Mr. Arnold W. Brunner. As an example of technical efficiency the structure is worthy of note, for in few Federal buildings are represented, as in it, almost every department of the Government. Not only does the edifice contain the Federal Post Office and Federal Court House, embracing the District and Circuit Courts, but also the Custom House and Internal Revenue Offices, the Steamboat Inspection, Immigration, and Pension Bureaus, the Geological Survey, the Hydrographic Office, the Civil Service Examining Rooms, etc. Indeed, the roof covers the official residence of every Federal officer at work in Cleveland. The architecture of the exterior and the interior is remarkable for great dignity and taste, and the interior is equally remarkable because of its ingenious disposition of space. It is also notable on account of the superb mural decorations by Mr. Blashfield, Mr. Low, Mr. Millet, Mr. Kenyon Cox, Mr. Zogbaum and Mr. Crowninshield. — *The Outlook, April, 1911.*

"The question of having mural decorations in the offices of the Cleveland Federal Building seems analagous with the question of having beautiful railway stations and good looking shops. It deals with the same general problem —the degree of beauty to be allowed to business places."—Phillip S. Tyre. In the Architectural Record, May, 1911.

The Cleveland Federal Building

Arnold W. Brunner, Architect.

The Federal Building is officially entitled—"The United States Post Office, Custom House and Court House," as it provides the accommodations necessary for the different branches of these divisions of government work.

The interior contains some unusual features worthy of notice.

The main Post Office Corridor extends the entire length of the building. It is thirty feet wide with a vaulted ceiling thirty feet high and is entirely constructed of marble, including the vaulting. The Post Office screen, entrance doors and windows are all of bronze, richly modeled.

The two Court Rooms are dignified and monumental, and with the Court Library and the offices of the principal officials were designed to include mural paintings. The architect and the artists consulted together about the treatment of these special rooms so that the paintings are not only beautiful pictures but they form an integral part of the decoration of the rooms in which they are placed.

The groups of sculpture on the main facade are not merely applied but they also form an inseparable part of the building.

It will be noticed throughout that forms symbolizing the United States have been used in the design.

BRUNNER, Arnold W., Architect, office 101 Park Ave., N. Y., home, 1 Lexington Avenue. Born New York, Sept. 25, 1857. Educated Common Schools New York and Manchester, Eng.; College, City of New York and Massachusetts Institute of Technology 1877-9.

Member, Board of Education, New York, 1902; Art Commission of the City of New York 1908-9-10, A. N. A. 1910; Architectural League (a founder, President 1903-4); American Institute of Architects (Fellow, President N. Y. Chapter 1909, 1910); National Institute of Arts and Letters, (Treasurer); Century Association, New York; The Players, New York; Cosmos, Washington; Union, Cleveland

Architect of Mt. Sinai Hospital, New York; School of Mines, Columbia University, New York; Stadium College of the City of New York; and many other public and private buildings.

Appointed by Governor of Ohio, member Board of Supervision for Public Buildings and Grounds, Cleveland; and member of similar commissions to prepare City Plans for Baltimore, Rochester, Denver and other Cities; made plans for improvements in Albany, N. Y.; selected architect for new building for the Department of State, Washington.

Author of numerous addresses and magazine articles on Architecture, City Planning, etc.

"THE LAW"

A Mural Painting in Circuit Court Room,
By Edwin Howland Blashfield.

In the center of the canvas, a seated female figure personifies "The Law." On either side of her stand angels pointing to an inscription of the Decalogue upon a table of stone which fills the whole center of the panel and passes up beyond and above the limitation of the picture. One of the angels indicates with its finger the commandment, "Thou Shalt Not Kill."

A female figure crouches at the feet of "The Law," and clings to her knees, and the lawyer who has just gained her cause for her is closing his book and turning to go. At the left, the evildoers are fleeing from before the face of the Law. At either side of the picture, and before two Doric columns are seated figures representing men who in the past have stood for civilizing influences and have thus opened the way for law making.

At the left beginning from the center are Moses, Mahomet, Justinian and a Bishop and Knight of the time of Magna Charta in England.

At the right are Alexander the Great, Charlemange, Napoleon and Lord Mansfield.

BLASHFIELD, Edwin Howland, Carnegie Studios; h. 48 West 59th St., New York, N. Y. Mural P., W., L.—Born New York, Dec. 15, 1848. Pupil of Bonnat in Paris. Member: ANA 1882; NA 1888; Mural P. (pres.); N. Y. Arch. Lg. 1886; N. Y. Municipal AS; NSS (lay); FAS; Century Assoc.; AIA (hon.); Nat. Inst. A. L.; Am. Acad. A. L.; Am. Fed. of Arts (acting pres.). Awards: Bronze medal, Paris Exp., 1900; gold medal, St. Louis Exp., 1904; medal of honor, N. Y. Arch. Lg. 1911; Carnegie prize, NAD 1911. Work: "Washington Laying Down His Commission," and "The Edict of Toleration of Lord Baltimore," Court House, Baltimore; "The Law," Cleveland Federal Building; "The Uses of Wealth," lunette, Citizens Bank, Cleveland, O.; "Fame," four pendentives, Hudson County Court House, Jersey City; "Wisconsin in the Past and Present," State Capitol, Madison; four pendentives to main dome, Essex County Court House, Newark; "The Power of the Law," Appellate Court, New York; "The Graduate," lunette, College of the City of New York; Music and the Dance," Waldorf-Astoria; Decoration of semi-dome and choir, Church of the Saviour, Philadelphia, Pa.; Panel in Governor's Room, State Capitol, Pierre, South Dakota; "Pittsburgh Offering Its Steel and Iron to the World," lunette, Bank of Pittsburgh; "The Discoverers and Civilizers Led to the Head Waters of the Mississippi," Minnesota as a Grain State," "The Fifth Minnesota Regiment at the Battle of Corinth," three lunettes, Minnesota State Capitol, St. Paul; "The Evolution of Civilization" and "The Human Understanding," Library of Congress, Washington; "The Law," panel, Luzerne County Court House, Wilkes-Barre, Pa.; "The Law," four pendentives, Mahoning County Court House, Youngstown, Ohio. Author, with Mrs. Blashfield, of "Italian Cities;" editor, with Mrs. Blashfield and A. A. Hopkins, of Vasari's "Lives of the Painters."

"Passing Commerce Pays Tribute to the Port of Cleveland"

A Mural Painting in the Office of the Collector of Customs,
By Kenyon Cox.

Commerce, with the attributes of Mercury, has alighted for a moment in his flight and pours coins into the lap of a figure with mural crown, who represents the City of Cleveland.

COX, Kenyon, 130 East 67th St., New York, N. Y.; summer, Windsor, Vt. Mural P., S., I., T., W., L.—Born Warren, Ohio, Oct. 27, 1856. Pupil of Carolus Duran and Gerome, in Paris. Member: ANA 1900; NA 1903; SAA 1882; Mural P; N. Y. Arch. Lg.; Nat. Inst. AL; Am. Acad. AL; Fellowship PAFA; ASL of N. Y.; Lotos C. Awards: Second Hallgarten prize; NAD 1889; two bronze medals, Paris Exp., 1889; Temple silver medal, PAFA 1891; medal, Columbian Exp., Chicago 1893; gold medal, St. Louis Exp., 1904; medal of honor for Mural painting, N. Y. Arch. Lg. 1909; Isidor medal, NAD 1910. Work: Pictures "Plenty," National Gallery, Washington; Portrait of Augustus Saint Gaudens, and "The Harp Player," Metropolitan Museum, New York; portrait of Henry L. Fry, Cincinnati Museum. Mural paintings: "Venice," Bowdoin College, Brunswick, Maine; "Art and Science," Library of Congress, Washington; "The Reign of Law," Appellate Court, New York; "Contemplative Spirit of the East," Minnesota State Capitol; "The Progress of Civilization," Iowa State Capitol; "The Beneficience of the Law," Essex County Court House, Newark, N. J.; "The Judicial Virtues," Luzerne County Court House, Wilkes-Barre, Pa.; "The Light of Learning," Public Library, Winona, Minn.; "Passing Commerce Pays Tribute to the Port of Cleveland," Federal Building, Cleveland; "The Sources of Wealth," Citizens' Building, Cleveland. Statue, "Greek Science," Brooklyn Institute Museum.

"Knowledge" and "Persuasion"

Two Mural Paintings in the Court Library,
By Frederic Crowninshield.

Right-hand panel:—"Knowledge." A seated philosopher and his disciples consulting a manuscript of the Law, while Justice awaits their decision, holding the scales.

Left-hand panel:—"Persuasion." On the left an unarmed group—Messenger of Peace—persuading a warrior to lay aside the sword.

The treatment of the whole is classic, the landscape being similar to that of the Straits of Messina, in the Gulf of Corinth, though representing no actual scene. The architecture of the room exacted a somewhat classic rendering.

CROWNINSHIELD, Frederic, 314 West End Avenue, New York, N. Y.; summer, Stockbridge, Mass. P., I., T., C., W., L.—Born Boston, Mass., Nov. 27, 1845. Pupil of Rombotham in London; Benonville in Rome; Ecole des Beaux Arts, Cabonel and Conture in Paris. Member: N. Y. Arch. Lg. 1886; Mural P; ANA 1905; Copley S. (hon.); Fine Arts Fed. of New York (pres., 1900-1909); AIA (cor.); Nat. Inst. A. L.; Century Assoc. specialty, mural decoration and stained glass; also landscapes. Author "Mural Painting," "A Painter's Moods," (poems). Director American Academy in Rome, 1909 to 1911.

"Jurisprudence" and "Commerce"

Two groups of sculpture on Superior street front,
By Daniel Chester French.

One of the groups called "Jurisprudence" presents a figure of Justice, calm and serene. At the left is a mother clasping her baby, indicating that it is for the protection of the family that law exists. On the other side is a felon crouching in chains, the whole forming an unusual composition of great charm.

The treatment of the other group, "Commerce," is more modern. A figure of "Commerce" is in the center, holding the model of a ship in one hand and with the other arm rests on a globe representing the world. At her right is "Electricity" with a magnet with which she is catching wireless flashes. At her left is "Steam" represented by a male figure grasping a wheel.

These are wonderful creations and Cleveland ought to be proud of them.

FRENCH, Daniel Chester, 125 West 11th Street, New York, N. Y., summer, Glendale, Mass. S.—Born Exeter, N. H., April 20, 1850. Pupil of Wm. Rimmer in Boston; J. Q. A. Ward in New York; Thomas Ball in Florence. Member: ANA 1900; NA 1901; NSS (hon. pres.); SAA 1882; N. Y. Arch. Lg. 1890; AIA (cor.) 1896; Academy San Luca, Rome; NAC; Century Assoc.; Nat. Inst. A. L.; Am. Acad. A. L. Member Nat. Commission of Fine Arts since 1910. Awards: Third class medal, Paris Salon, 1892; medal of honor, Paris Exp., 1900. Work: "Death and the Sculptor," memorial to Martin Milmore, Boston; "The Minute Man," Concord, Mass.; "Abraham Lincoln," for Lincoln, Nebraska; "Continents," New York Custom House; "Gen. Devens," equestrian statue, Worcester, Mass.; "Jurisprudence" and "Commerce," Federal Building, Cleveland; "Quadriga," State Capitol, St. Paul, Minn.; "Alma Mater," Columbia University, New York; Parkman Memorial, Boston.

"The City of Cleveland, supported by Federal Power, Welcomes the Arts bearing the plan for the new Civic Center."

A Mural Painting in the Office of the Appraiser,
By Will H. Low.

The figure of the City of Cleveland is enthroned by the lake shore, wearing the mural crown which typifies the walls which in ancient times enclosed the cities, and supported at her side by a second figure symbolical of Federal Power. To these, alighting from a bark comes the figure of Art bearing as her offering the new Civic Plan which has been designed for Cleveland, and to which the Federal building conforms. The coat of arms, disposed symetrically, denotes the triple character of the building as a national, state and civic monument, while the festoon of grapes may be thought to further localize the subject to the region of Lake Erie.

LOW, Will Hicok, Lawrence Park, Bronxville, N. Y. P., I., T., W., L.—Born Albany, N. Y., May 31, 1853. Pupil of Ecole des Beaux Arts, under Gerome and of Carolus Duran in Paris. Member: ANA 1888; NA 1890; SAA 1898; Mural P.; N. Y. Arch. Lg. 1889; Century Assoc.; Lotos C.; Nat. Inst. A. L. Awards: Silver medal for drawing, Paris Exp., 1889; medal, Columbian Exp., Chicago, 1893; Lotos Club Fund. NAD 1895; silver medal, Pan-Am. Exp., Buffalo, 1901. Work: "The Orange Vender," Art Institute, Chicago; "Christmas Morn," National Gallery, Washington; "Aurora," Metropolitan Museum. New York, N. Y.; mural decorations; ceiling of reception room, Waldorf Hotel, and ballroom Hotel Astoria, New York; panels in Essex county Court House, Newark, N. J.; Luzerne county Court House, Wilkes-Barre, Pa.; Federal Building, Cleveland, Ohio; St. Paul's P. E. Church, Albany, N. Y. Author: "A Chronicle of Friendship," "A Painter's Progress." Delivered Scammon course of lectures, AIC 1910.

Decorative Panels

Decorative Panels in the Office of the Postmaster, portraying the collection and delivery of the mails all over the world.

By F. D. Millet.

ALCOVE PANELS

1	Dogboat Post	Kamschatka
2	Ski Post	Sweden
3	Sail and Iceboat Post	Baltic Provinces
4	Snowshoe Post	British Columbia
5	Reindeer Post	Siberia
6	Pony Post	Iceland
7	Dog Sled Post	Alaska
8	Steamer Post	Tanana River, Alaska
9	Star Route	New England
10	Rural Delivery	France
11	Rural Delivery	Norway
12	Rural Delivery	Belgium

MAIN ROOM PANELS

13	City Delivery	India
14	Town Collection	Stratford-on-Avon, England
15	Mail Transfer	Broadway, England
16	Bullock Post	Angola, West Africa
17	Mail Transfer	North China
18	Camel Post	Arabia
19	Parcels Post	Congo Free State
20	Country Post	Russia
21	Country Post	Germany
22	Rural Delivery	Les Landes, France
23	Rural Delivery	Porto Rico
24	Collection of Mails	Washington, D. C.
25	Special Delivery	Washington, D. C.
26	Balloon Post	United States, France and Germany
27	Canoe Post	Canada
28	Stage Coach Post	United States
29	Navy Post	United States
30	Aeroplanes	United States, France
31	Kyak Post	Greenland
32	Pony Express Post	United States
33	Railway Collection	United States
34	Mail Transfer	Japan
35	Foreign Mail Transfer	New York Harbor

MILLET, F. D. Born Mattapoisett, Mass., November 3, 1846. Harvard, 1869. Pupil of Royal Academy of Fine Art in Antwerp, under van Lerius and de Keyser. Silver and Gold Medals of Honor, 1872 and 1875, at Royal Academy, Antwerp; Silver Medal, Paris, 1889; Medal, Chicago, 1893; Gold Medal, Buffalo, 1901; Legion of Honor. Director of Decorations, Columbian Exposition, Chicago, 1892—1893; special correspondent LONDON DAILY NEWS and LONDON GRAPHIC, Russo-Turkish war; Roumanian Iron Cross; Military Orders of St. Anne and Stanislaus; First Class Order of the Sacred Treasure, Japan; Special Correspondent LONDON TIMES, Manila, 1898; Member National Academy, 1885; Society of American Artists, 1880; American Water Color Society; National Society of Mural Painters; Royal Institute of Painters in Oil Colors, London; Honorary Member American Institute of Architects; Academy of Arts and Letters; Secretary American Federation of Arts; Chairman Advisory Committee of National Gallery, Washington; Chairman Niagara Falls Committee; Commissioner-General of the Tokyo Exposition; Vice-Chairman Commission of Fine Arts; Trustee Metropolitan Museum, New York City.

Mr. Millet lost his life in the Titanic disaster on the morning of April 15, 1912, his being among the distinguished names of the "missing."

"The Common Law"

A Mural Painting in the District Court Room,
By H. Siddons Mowbray.

The picture represents the coming together of the privileged classes and the people—a movement which brought about our Common Law, and in the 13th century, the beginning of the representation of the people in a Constitutional Government. The struggle between the two classes has always been and probably always will be.

It represents an understanding arrived at; a social contract tending to Law and Order.

The two central figures are representations of their respective classes and are solemnly expressing their adherence to a compact or mutual understanding. On the right is a group of those possessing power and privilege. On the left Artisans, farmers, toilers, etc., with the figure representing Law advancing and holding the Faces symbolical of her power to enforce. A flying figure overhead holds in the air the scales of Equity and the palm of Peace.

MOWBRAY, Henry Siddons, Washington, Conn. P.—Born Alexandria, Egypt, Aug. 5, 1858, of English parents; brought to U. S. in 1859. Pupil of Bonnat in Paris. Member: SAA 1886; ANA 1888, NA 1891; A. Fund S.; Century Assoc.; Nat. Inst. A. L. Awards: Clarke prize, NAD 1888; medals at Atlanta, Boston, Chicago; gold medal, Pan-American Exposition, Buffalo, 1901. Work: "A Lady in Black," Fine Arts Academy, Buffalo; "Idle Hours," National Gallery, Washington. Mural decorations: Appellate Court, New York; University Club Library, New York; Library of Congress, Washington; Federal Court, Cleveland.

"Battle of Lake Erie, September 10, 1813"

A Mural Painting in the Office of the District Attorney,
By Rufus Fairchild Zogbaum.

It represents the moment of victory between the American and British ships.

The American squadron under Commodore H. Perry, numbered nine vessels with fifty-four guns; the British, under, Commodore Robert H. Barclay, had six vessels with sixty-three guns. The engagement was fought in light and baffling winds, and was severe and bloody, both sides showing great courage and determination. Perry's flagship, Laurence, being reduced to a wreck under the heavy fire of the enemy, the Commodore transferred to the Niagara, hoisting his broad pennant in a large square blue flag, on which were displayed in white letters, the words "Don't Give Up the Ship."

The fight had lasted from about noon until nearly three o'clock, when Perry, in his fresh vessel, taking advantage of a favoring breeze, broke the British line. This is the moment I chose for my picture. In attempting to wear around to meet the attack, the enemy's line got into confusion. Two of his ships—Detroit and Queen Charlotte—getting foul of each other. At this moment the Niagara came steadily down, breaking through the line, delivering her fire right and left in passing, while the other American vessels closed in, raking the British with a deadly fire. It was all over in a few moments, and Barclay struck his flag, "after three or four hours of gallant and desperate fighting." Perry's laconic despatch, written in pencil on the back of an old letter, announced the victory in the words: "We have met the enemy, and they are ours—two ships, two brigs, one schooner, one sloop."

Perry's Squadron was made up of

Laurence	brig	20 guns
Niagara	"	20 "
Caledonia	"	3 "
Ariel	schooner	4 "
Scorpion	"	2 "
Somers	"	2 "
Porcupine	"	1 "
Tigress	"	1 "
Trippe	sloop	1 "
Total		54 "

Barclay's Ships were

Detroit	ship	19 guns
Queen Charlotte	"	17 "
Lady Prevost	schooner	13 "
Hunter	brig	10 "
Chippeway	schooner	1 "
Little Belt	sloop	3 "
Total		63 "

ZOGBAUM, Rufus Fairchild, 33 West 67th St.; h. 125 West 87th St., New York, N. Y. Naval P., I.—Born Charleston, S. C., Aug. 28, 1849. Pupil of ASL in New York; Bonnat in Paris. Member: AWCS; Century Assoc. Award: Medal, Columbian Exposition, Chicago, 1893. Mural decorations: "First Minnesota Regiment at Battle of Gettysburg," State Capitol, St. Paul; "Battle of Lake Erie," Federal Building, Cleveland. Portraits: "Rear Admiral Taylor," Naval War College, Newport; "Dr. Henry Loomis Nelson," Williams College, Williamstown, Mass.; "Dr. St. Clair Smith," Flower Hospital, New York.

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